WASHTENAW COUNTY HISTORICAL SOCIETY - Founded December 17, 1857 OCTOBER 1996

WASHTENAW IMPRESSIONS

KAREN'S COLUMN

ELLA GRENIER GIVEN GOLDEN TROWEL AWARD; LIFE BEFORE ELECTRICITY LOAN BOX READY

A well-deserved award was given to Society member Ella Grenier on Monday, October 7. She was presented with a *Golden Trowel Award* by Ann Arbor's Parks and Recreation Department and Parks Advisory Commission.

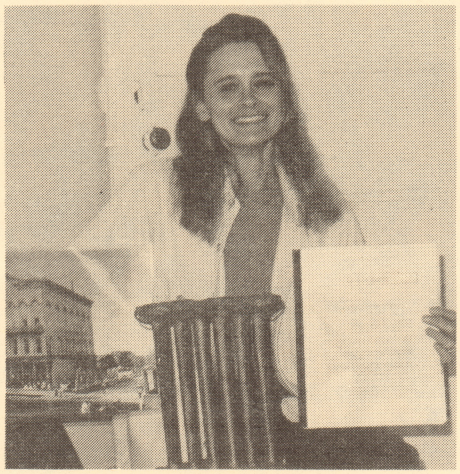
Awards are given annually in recognition of gardens visible from the street, that are judged to be especially beautiful. We think Ella has done a wonderful job keeping the Museum's grounds looking lovely. How nice that others have noticed too. Congratulations Ella!

Remember when we moved the house? The Museum had a garden of mud! Then came a landscape plan, donated by Peter Pollack. Four years ago, the landscaping for the Museum was given by the Ann Arbor Branch of the Woman's National Farm and Garden Association, Inc. from the proceeds of their annual Garden Walk.

The Dean Fund contributed the street trees. Now, for two years, Ella Grenier has nurtured and embellished the plantings. Thanks to these individuals and groups for all their effort. We are so grateful.

The first loan box is ready to travel.

Ann Reynolds, educational coordinator, is shown here with the loan box she researched and put together. It is called *"Life Without Electricity"* and is geared toward elementary school age children.



Ann has put together some artifacts from our collection, carefully cut out foam inserts to hold them securely in the trunk, added educational materials for teacher and students, laminated photographs and added some appropriate books on aspects of electricity.

Arlene Schmid, 665-8773, will coordinate scheduling. It will be available to teachers for 1 1/2 weeks for $15.

This is the first of what we hope will be several boxes that Ann will be developing. Each box will cover a different topic and may be aimed at a different age group. Funds for this were provided by a grant from the Ann Arbor Community Foundation.

Karen O'Neal, 665-2242

FORMAL TEA AT GANDY DANCER NOVEMBER 9, SLIDE TOUR OF RAILROAD DEPOTS TO BENEFIT WCHS

Readers, please join us Saturday, November 9 from 2-5 p.m. for the Washtenaw County Historical Society's fall fund raiser at the Gandy Dancer restaurant, 401 Depot Street, Ann Arbor.

Those attending will first be treated to formal tea featuring tea sandwiches, canapés, imported cheeses, fresh fruits and fancy desserts in the beautiful restored 19th century former Ann Arbor railroad station.

Then Dr. Mark Hildebrandt and Sam Breck, premiere local railroad fans, will present a humorous and informative program featuring magnificent slides of notable railroad depots around Michigan.

Tickets, $35 each, may be ordered using the coupon enclosed. Seating is limited to 100. For more information call Patty Creal, 971-8328. Don't miss this *"train ride"* to help move the museum one step closer to opening.

SEEKING SPONSORSHIP

President Susan Wineberg is heading an effort to get business sponsorship for *The Impressions*.

Each issue costs approximately $750 to print and mail. She is appealing for partial sponsorship in return for promotion as the issue's sponsor. If you know of an interested sponsor please call Susan at 668-7470.

CAMPAIGN MEMORABILIA COLLECTORS TO SHARE ADVENTURES OCTOBER 20

Two inveterate collectors will share their "Adventures in Collecting Campaign Memorabilia" with a WCHS audience Sunday, October 20.

The program will be at 2 p.m. in the Gerald Ford Library, 1000 Beal Avenue, adjacent to Bentley Historical Library on North Campus.

Dr. Douglas Kelley has items from every presidential campaign since 1796. Wendell Peterson, an administrator at Parke-Davis Warner-Lambert, is the leading U.S. collector of the 1940 Wendell Willkie campaign. Their collections include many forms, not just buttons and badges.

Dr. Kelley started his collection at age 15 in 1944 when he served as an usher at the Democratic National Convention and as a Western Union messenger at the Republican National Convention.

NOVEMBER 17 MEETING SET

Peggy Haines, Washtenaw County Clerk, will give *"Instructions and Tips on Using Deed Records for Research"* at the November 17 WCHS meeting at the County Courthouse.

WCHS HAS 89% OF KNAPP'S POINTS TOWARD GOAL

WCHS has now collected 16,021 Bill Knapp's Restaurant points toward more acid free materials to safely store textiles thanks to members and friends. That is 89% of our goal of 17,860 points.

Anyone who eats at Knapp's may request a yellow points slip from the cashier each time. One point is given for each dollar spent. Please give or send to Alice Ziegler, 537 Riverview Dr., Ann Arbor, MI 48104.

SNOW PLOWING NEEDED, PARKING AVAILABLE

Now that WCHS is leasing parking spaces at the museum on Main Street, we will need regular plowing of our parking lot this winter. If you know anyone that might donate plowing services please call Caroline Mohai, 663-6106.

Three parking spaces are still available at $50 a month until the museum opens. If interested, call Caroline.

MARTHA COOK STEINWAY -- NOT YOUR ORDINARY GRAND PIANO

William W. Cook, a very successful University of Michigan alumnus who gave his alma mater the magnificent Law Quadrangle and the beautiful Martha Cook dormitory, named for his mother, also willed the U-M a unique Steinway piano.

The September WCHS audience visited Martha Cook residence to see the piano in the Gold Room and hear the story of it and other unusual art case pianos made by Steinway, "the preeminent name in piano-building in the world."

The speaker was Bob Grijalva, known as the piano man on the electronic mail system, but more formally as director of keyboard maintenance and assistant professor of piano technology in the U-M School of Music.

"Anyone interested in classical music and even pop music to some extent has heard the name Steinway but many are not clear on what the history of the Steinway Company is, especially given that there has been a European connection all these years.

"Heinrich Engelhard Steinway was a German. He grew up in Seesen, Germany in the early 1800s. After his family was decimated during the revolutionary wars of the early 19th century, he lived essentially as an orphan.

"He became a carpenter, woodworker and furniture maker and had quite a successful business. He always had an abiding interest in music which he passed on to his sons.

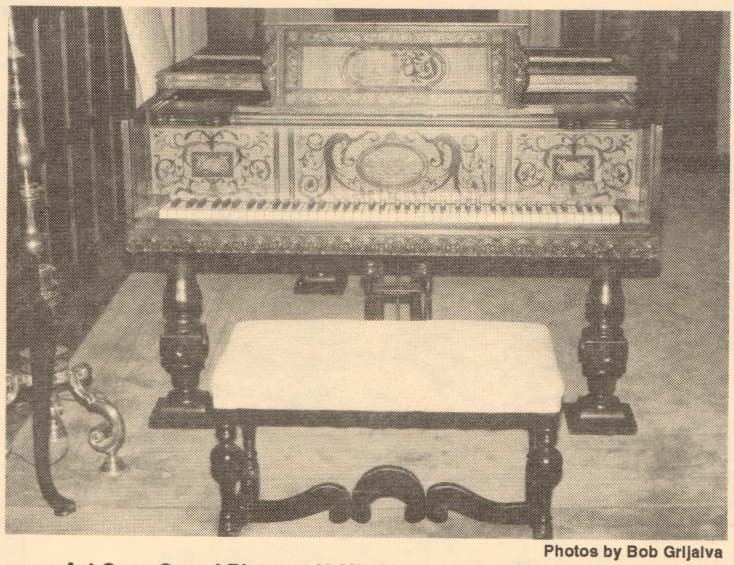
"He built his first piano in the kitchen in 1838. Eventually his name became known as a fine piano builder.

"He was enjoying some success but labor problems they were having in Germany in the 1840s and '50s prompted him to send one of his sons to New York City, the center of piano building in the United States. At the peak of piano building in the U.S. at the turn of the century, New York City had over 300 piano builders, an amazing number.

"Steinway asked his son to see if there was good opportunity in America. The son saw lots of opportunity and wrote back to his father saying let's pack up the family and move to New York.

"Everyone in the family except Theodore, the oldest son, went to New York. Before establishing his own business again, he and his sons worked for a number of other piano builders to learn American techniques.

"It was only after they had absorbed all the information they wanted and research American business practices that they established their own factory in 1853.



Photos by Bob Grijalva

Art Case Grand Piano at U-M's Martha Cook Residence Hall

"Heinrich Engelhard decided to Americanize the family name from 'Steinweg' to 'Steinway.' (Both mean way of the stone.) Theodore who lived in Germany, would not change his name.

"Theodore was joint owner of a business, Grotrian & Steinweg. Their piano, designed almost totally by Theodore, continues today. In the U.S. their piano is known only as Grotrian so there is no misunderstanding.

"During the Civil War, some of the Steinway sons as well as people in the factory served and some died. The 1860s were not kind to the Steinway family. Two sons died in an epidemic. Heinrich summoned Theodore from Germany in the 1870s.

"Then Theodore became wholly part of the firm in the U.S. He changed his name to Steinway and divested himself of his interest in the Grotrian and Steinweg Company.

"In fact, a lawsuit ensued from Theodore having left the German firm and trying to withdraw his name from the Grotrian & Steinweg name plate.

"In the suit, Grotrian insisted on using the association with the Steinway name. It was only settled sometime in 1975! Only then was it agreed they could not sell pianos in the U.S. under both names.

"For your information, the U-M Music School owns a Grotrian. It is in the fourth floor Assembly Hall of the Rackham Building. It was given the U-M by Walgreen, a drug magnate, in 1986. It's a nice example of a European instrument.

"Although the Steinway factory was established in 1853, they built square grand pianos until 1857 when they finally began building 'winged' grand pianos that you and I are familiar with.

"This shape of grand piano is called 'winged' because it sort of looks like angel wings. Some people call it the harp piano but it is more properly known as 'winged.' The iron frame inside is called the harp or casting.

"Art case pianos existed very early in company history. They believe the first art case piano was built by the Steinway factory in 1857.

"The art case piano is really a form of furniture building that initially addressed needs of decorators for a piano that fit within the style and furnishings of the era. Steinway was not alone in building such pianos, intended to be seen as well as heard.

"Most of the pianos advertised in catalogs were basic pianos. A copy of the 1888 Steinway catalog lists basic styles 1,2,3 and so on. The piano at Kempf House is style 2, now known as Model C. That model is no longer built in the U.S.

"The Steinways' success had been so unbelievable because the Steinways were truly innovators. Eventually they decided they had to go back to Europe and establish their reputation there.

"The German factory was established in the 1880s but, to this day, it is not so much a piano factory as it is a piano assembly plant. They do make their own rims and soundboards but much of what goes into the German Steinways is actually manufactured for them either in the New York factory or by other suppliers to the piano industry in Europe.

"Theodore went back to the German factory to run things for a while. After things were running well and they had trusted employees to run it, he came back to the U.S.

"Although the early patents for the instrument were created by Henry, Theodore is really the person we can credit with building the modern piano.

"Up until the Steinways established their factory in New York, pianos were built with corners and edges rather than with a continuous bent rim you see today.

"Also, pianos were built with straight stringing where all the strings were in absolutely straight lines. To have enough richness of tone you had to have quite a long piano.

"If you look at a harpsichord that is built today you'll see something like straight stringing.

"However, what distinguished the Steinway was they were first to incorporate an overstrung case. That was a patent of Henry and his son in which the bass strings are fanned out above and over the treble strings.

"This enables them to get greater sound and a lot more power out of a smaller soundboard and smaller vibrating surface than would be commonly available in a piano with straight stringing.

"It also meant you could compact things into the case a little better and the bridges of the strings could be pulled closer to the center of the soundboard, thus creating greater tone.

"The continuous bent rim was revolutionary for its day. It was a patent of the 1860s that Theodore came up with and some of the presses he designed and built in 1872 are still in use today at the Steinway factory in New York.

"Many of the workers in the Steinway factory in New York are part of the furniture makers union of the U.S. They have available there the talent to do art cases.

"Many immigrants were employed at the factory and a number of them made the art case pianos. I believe one of the most famous art case carvers at the Steinway factory was a Frenchman named Ayuso.

"Art case pianos became a real symbol of our industrial revolution at the turn of the century and of the wealth that was engendered. Many of the art case pianos were sold to wealthy industrialists of the U.S.--Vanderbilt, Carnegie, Heinz. They all had their own specific instruments that were carved for them.

"In fact, so much was the success of the art case idea that sometime in 1893 Steinway decided they had to publish an art case catalog and establish an art department for the express purpose of coming up with designs that people could choose from. They had all sorts of designs available, some that have been made, some not.

"Art case pianos are normal pianos. The aspect of art that is added to them or modified around them are only done with the express permission of the research and development department at Steinway so nothing in the art case pianos that have been produced has been done to the detriment of the instrument itself.

"First and foremost, Steinway believed pianos were instruments and secondly furniture.

BY THEIR TOOL BOXES HE WOULD KNOW THEM

Steinway took advantage of the many great immigration waves. Many of the workers in the Steinway factory in New York were immigrants, especially early on.

He would go down to the dock where he could see the people coming in and watch for those carrying large tool boxes. Today if you want a tool box you just go down to Meijer's and buy a plastic one but back then a worker's tool box was his point of pride.

"It was an important rite of passage to make your tool box and declare yourself a craftsman. Henry would watch for the best tool boxes coming off the boat. They indicated to him those furniture makers most skillful at carving and putting together wood.

"This brings us to William Cook and his commission of this particular instrument. William Cook, of course, was a graduate of the Law School here and a fabulously successful lawyer in the New York City area.

"I went to the Steinway factory a number of years back to do some selections for the School of Music and did a little research on this instrument.

"This piano is the only one of this particular style that was ever built. It is sketch Number 771 I believe. It was commissioned by William Cook in 1913. It is in Italian Renaissance style in Caucasian walnut.

"This piano was first built by Steinway, then sent to the Hayden Company in New York City, a fancy designing or furniture styling company of some sort. I understand they designed a lot of the interior of Martha Cook so William Cook seems to have trusted them greatly.

"Workmen at the Steinway factory were responsible for designing the panels and cutting the wood but it was the Hayden Company that actually applied the veneer panels on the instrument. Such joint effort is not a unique thing at Steinway, but usually whoever is doing the art work is talking directly with Steinway's research and development so they don't do anything that will compromise the integrity of the piano

"Nothing structurally different was done to this except it has a harpsichord style front. When William Cook decided he wanted this style, Steinway simply didn't chop the case off short at the factory.

"The art case was designed by the Steinway people and all woods cut for it. The design is an example of French marquetry. Every single piece of wood in there, every sliver, is a separate piece of wood. The inlay on this is utterly seamless and unbelievable.

"Also, all the little figures that you see throughout the panel, whether angels or little animals, has its own expression because each one was hand inked. Some of the expressions have been rubbed off by time but if you look closely you will see that each one has eyes, mouths and noses painted in with India ink. Imagine the painstaking amount of work.

"Believe it or not, when this piano was sold to William cook, it cost approximately $1,600. It is a Model A, what is known as a long A. There are actually five different lengths of Model A. This is the largest design of Model A that ever existed.

"The piano itself cost $1,300. All the inlay and hand carving cost an additional $300 in 1913. To have this reproduced today would be nearly impossible. The Steinway Restoration Center estimated it would cost about $200,000 to reproduce.

"Steinways have never been inexpensive. There's no such thing as a bargain. They are known to be a high class instrument of limited production. That's still the case today. Steinway only builds about 2,500 pianos a year in New York and about 2,000 in Germany.

"In all of history, since the beginning of the company, they have built about 530,000 pianos. From that you can get an idea just how small Steinway is. They have a total of about 300 employees.

"Yamaha, in contrast, now sells 60,000 pianos a year in the U.S., more than anybody else. They build in two days what Steinway builds in a year.

"Yamaha established itself as a piano company in 1888. They began building reed organs. They made their first grand piano in 1903 and marketed their first grand piano in the U.S. in 1962.

"Everybody knows Yamaha motorcycles but they didn't build their first motorcycle until 1957. Motorcycles were the first thing they sold in the U.S.

"I want to point out some of the unique features of this instrument. There is a Latin inscription on the front. I couldn't identify the origin but it translates as 'Music is the medicine of the troubled mind.' [It also has the year, 1913, in Roman numerals.]

"If you look closely at the music wire it has two dolphin fish on it. Historically that has been the trademark of the Steinway Company. Now they've modernized it. The two dolphin fish evolved into the double back-to-back S. In mythology dolphins represented music.

"This piano has beautiful hand-carved rosettes all around its case. The legs are solid walnut. You have here an unbelievably beautiful hand carved scroll with serpentine figures.

"The lid unfortunately was damaged recently and is out being refinished. The inside of the lid mimics the paneling in the Gold Room. I'm not sure if that's an accident or not.

"The Model A piano in the U.S. is a rather unusual piano to have an art case done in. Especially around the turn of the century you find art case pianos in very long pianos, seven or nine feet. The seven foot piano we know today as the Model C.

"This piano is very much a modern piano. It has a modern mechanism. The mechanism that you find in Steinways today are identical to those actions that you would find as early as 1865. The only major addition to the piano has been the middle pedal which enables you to raise and play individual notes with their dampers ringing, rather than just the normal pedal sound that you get with the right pedal.

"So by 1865 the piano as we know it is modern. The parts of this piano can be replaced with parts that are manufactured today.

"Steinway was known for their innovation in action building. They created an action manufacturing process that enabled them to use the same action mechanism from piano to piano without having to worry about compatibility of parts.

"Steinway built a couple of other art case pianos that fall in history as some of the most important pianos ever built. The first that comes into the public forum is Number 100,000, the first White House piano. It was fully gilt. The Steinways gave it as a gift to the nation. It was presented to President Theodore Roosevelt in 1903.

Close-up of Art Work, Latin Inscription on Piano

"Number 100,000 depicts the nine muses--history, epic poetry, tragedy, comedy, music, dance, astronomy and lyric poetry. That piano is now in the Smithsonian.

"The reason is that the other very important art case piano which is in the public forum, Number 300,000, is now in the White House. It was built in 1938 and presented to President Franklin Delano Roosevelt.

"Number 300,000 depicts a number of early American dances and scenes from early American history. It is renowned for the fact it has three huge gilt carved eagles as legs.

DID U-M DORMITORY GET PIANO BECAUSE OF OTHER WOMAN

Gloria Picasso, house director at Martha Cook Residence on campus, told Professor Grijalva there is an apocryphal story about their art case piano that William Cook had it commissioned for an opera singer with whom he was having a torrid love affair after his divorce.

"The piano did not arrive here until after June 1930 when Mr. Cook passed away. The piano was willed to Martha Cook apparently because the family didn't want to take it for its association with his mistress.

"This second White House piano was restored at Steinway's Restoration Center in New York in 1987 and returned to the White House.

"In 1987 Steinway built another important art case piano, Number 500,000, designed and executed by Wendell Castle, a New England furniture designer, in a modern design in exotic woods.

"What is really unique about it is it has etched into it with white lacquer the signatures of 800 Steinway artists [musicians] living at the time. Castle is an important artist and they did a major retrospective of his art at the Detroit Institute of Arts in 1988 including piano Number 500,000.

"As a result the Toledo Museum decided that they wanted a Steinway art case piano so they commissioned Steinway and Castle to create one for them. If you ever get out to a Toledo Symphony concert it is the house piano.

"Some people think it's odd looking but that's what art case pianos are about. They're supposed to pique your interest and make you think about art.

"While Steinway built art case pianos by special commission, they also made available at more normal cost art case pianos from a regular catalog. Today they make available Louis XV style pianos. The cost of a Louis XV in Model M is $65,000 instead of $45,000 for a standard black case.

"The other piano I wanted to tell you about recently came to us, the Nancy Britz-Elizabeth Gould Hochman (daughter and mother) piano, and I happened to be the person who restored it. It is now at the U-M Art Museum.

"Nancy was the former wife of Andre Watt, famous Steinway artist, and her mother the reputed grand dame of music in the Toledo area.

"At just about every important recital or concert where they brought in a prime artist, it was common to have the reception at Mrs. Hochman's home and to invite these artists to play her piano which is a beautiful 1930 mahogany art case called Colonial Sketch Number 336, based on the very first Steinway that Henry built in his kitchen. It's a very simple case style but hers has a continuous bent rim.

"Mrs. Hochman's brother had been a very successful investor in the stock market in the 1920s. He built a big house in Toledo, purchased a house full of beautiful furniture and bought this art case piano which was delivered directly to him from Smiley Brothers in Detroit.

"As the Depression wore on and erod-

ed his assets he decided to have a fire sale in his home. His sister, Elizabeth, had graduated from the U.M. School of Music in 1926. He gave her the opportunity to purchase it for the fabulous price of $800. It probably cost $6,000--$7,000 then.

"It has been played by a number of great artists--Rubinstein, Arrau, Andre Watts and Horowitz-- in her home.

"Mrs. Hochman passed away last year in March. I got a call from the dean asking me to give Nancy a call and talk to her about that piano. She decided the best place for the instrument and the place that would make her mother most happy would be to give it to the U.M.

"It was decided we would rebuild it and put it into the Museum of Art where it could not only be heard but also seen as a piece of art. The restoration I have done on it is completely historical. We took all the action parts out and restored them rather than replaced them.

"The only parts that are new are the strings and hammers. Everything else is original and it sounds absolutely glorious. It's a fantastic piano.

"The piano industry has changed a lot. Baldwin is still a very good name. Next to Steinway they are the preeminent name in the U.S. but they have had recent difficulties. They had been so successful that they established a Baldwin credit company. In the late 1980s the credit company started to go bankrupt. The piano company was spun-off and reorganized. Now it does pretty well.

"Now they have excess manufacturing capability and they have taken up manufacturing pianos for several other labels not the least of which is Yamaha. They also started buying up other labels like Wurlitzer which is now a Baldwin but built in Korea.

"Baldwin grands are built in the U.S. except the lowest tier which are now built in Korea.

"At the peak of its day in the U.S., the piano industry was building something like 300,000 pianos a year. Just before the Depression they were building 280,000 a year.

"Before the Depression a lot of manufacturer's got consolidated by Aeolian Corporation like Knabe, Mason & Hamlin, Chickering and Henry F. Miller. They were one huge company until the early 1980s when it all collapsed. Mason & Hamlin is now built by a company called Mason & Hamlin Musical Properties which also make Falcone.

"Art cases have always been built by the more fancy builders. Baldwin never really got into them unless commissioned. Liberace did commission his mirror piano from Baldwin.

"Mason & Hamlin and Knabe built some art case pianos but they are not considered famous."

"I have a picture of a Bösendorfer, an Austrian make. They were purchased by Kimball in the 1960s. Now Kimball is no longer making pianos.

"Kimball was part of Jasper Furniture Company of French Lick, Indiana.

"Bösendorfer came out with a brochure on art case pianos in the late 1980s, offering models named after different people such as Strauss.

"The ultimate in art case modern may be the see-through Plexiglass piano. By all accounts it sounds like a normal instrument.

"Steinway builds with unibody construction--everything is integrated and connected. Others build the inside first, then attach the exterior. The exterior of other instruments do not contribute to the acoustic of the piano whereas it does on a Steinway.

"Pianos do age, they don't necessarily age gracefully because they spend their entire life trying to tear themselves apart. The Steinway Restoration Center estimated the Martha Cook piano would cost $35,000 to restore in 1990.

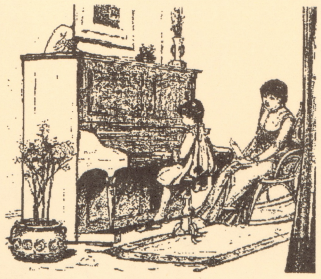
"Starting with their 140th anniversary, Steinway decided to produce each year a special single design art case piano. The 140th was a Hepplewhite design with fluted column legs.

"This year they are selling a model called the Immortal Piano, actually Style 2. The piano at Kempf House is now known as an Immortal Piano.

"Also you can still commission a $150,000 art case finished in special veneers such as curly maple, ebony or Indian rosewood.

"There is a Steinway dealer in Livonia, Hammill Music, which is a dealer for the entire region from Cleveland to Chicago."

In answer to a question, he said the Steinway at Kerrytown Concert House is a Model C German Steinway.



WCHS, YPSILANTI HISTORICAL SOCIETIES WILL JOINTLY PUT ON HOLIDAY EXHIBIT AT BRIARWOOD

The Washtenaw County and Ypsilanti Historical Societies have been invited to put up historical exhibits at Briarwood Mall for the holiday period. We may also sell gift items from our museum shops.

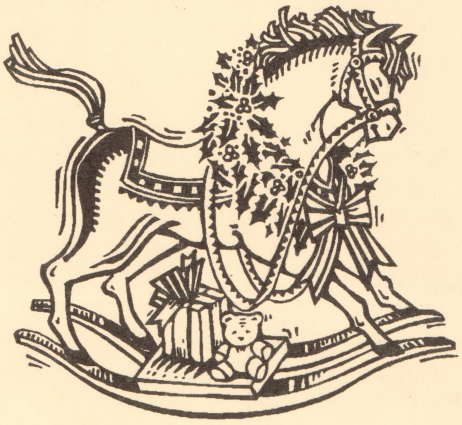
The exhibit will be in an empty store back of the stage in center court.

Plans are being worked out for an arcade type exhibit of three *"stores"*--old fashioned clothing, antique kitchen and crockery and antique toy store. The kitchen shop will include a turn-of-the-century style Christmas table.

Also planned is a photo display of old Ann Arbor and Ypsilanti businesses and live craft demonstrations such as quilting and spinning.

The exhibit opens Saturday, November 16. It will only be open weekends until Thanksgiving. Beginning Friday, November 29 it will be open daily. Hours 4-8 p.m. weekdays, 1-7 p.m. Saturdays and Sundays.

Pam Newhouse is signing up volunteers from WCHS to staff the exhibit and sales table. If you can help please call her at 973-1047.



ARTIFACTS TO DONATE?

Anyone wishing to donate an artifact to WCHS should contact Judy Chrisman, collections chair, at 769-7859 or by mail, 1809 Dexter Ave., Ann Arbor, MI 48103.

CERTIFICATES OFFERED

Hand-lettered certificates are offered free of charge, framed if desired, by WCHS to organizations, businesses, schools etc., for milestone anniversaries. Information: 663-8826.

WCHS Board, Spring 1996, taken to go in time capsule. Back row, left to right: Olive (Bets) Hansen, Peggy Haines, Pauline Walters, Jay Snyder, Nancy McKinney, Pete Rocco, Esther Warzynski, Arthur French, Karen O'Neal, Pam Newhouse, Elizabeth Dusseau, Karen Simpson, Lucille Fisher, Alice Ziegler, and Arlene Schmid. Middle row: Ina Hanel, vice-president holding Rudy; Susan Wineberg, president; Judy Chrisman, recording secretary; and Patty Creal, treasurer. Front row: Virginia Hills, Caroline Mohai, corresponding secretary, Patricia Austin, Eunice Dobbs and Rosemarion Blake.

HOW TO JOIN

Send name, address and phone number with check or money order payable to WCHS Membership, c/o Patty Creal, Treasurer, P.O. Box 3336, Ann Arbor, MI 48106-3336.

Annual dues are individual, $15; couple/family, $25; student or senior (60+), $10; senior couple (one 60+), $19; business/association, $50; patron, $100. Information: 662-9092.

WHAT IS IT? GAME OFFERED SCHOOLS, GROUPS

WCHS offers traveling exhibits of small artifacts, set up as a humorous "What Is It? game, to schools for children and another for adults. They are available for classes and meetings. Information: Arlene Schmid, 665-8773.

This issue of Washtenaw Impressions is co-sponsored by Neil's Printing, 2163 W. Stadium Blvd., Ann Arbor, MI.

AROUND THE COUNTY

Salem Historical Society: 7:30 p.m. fourth Thursday at Township Hall. October 24, Larry Bemish will talk about the history of humor, *"Hope, Humor, Healing, Learning and Laughing."*

Saline Society: 7:30 p.m. at Depot Museum. October 16 program, "Old House Interiors" by Janet Swope.

Webster Society: 7:45 p.m. October 14 at Blacksmith Shop. Program on wheel wright artifacts by Linda Chapman.

November 11, 7:45 p.m., at home of Dan and Linda Chapman, 3430 N. Zeeb Road between Huron River Drive and Joy. Slide program on architectural styles in the county by Linda.

SALES COORDINATOR NEEDED FOR HOLIDAYS

WCHS's participation in the Briarwood holiday exhibit is a wonderful opportunity to sell gift items from our museum shop but we desperately need someone to coordinate sales.

The coordinator would need to make sure the exhibit is stocked, to instruct volunteers on pricing and record keeping procedures, to collect sales receipts daily and keep a running account of expenditures and receipts.

Sales will begin November 16 and extend through the holidays. If you are willing to take this one-and- a-half month commitment please call Caroline Mohai as soon as possible, 663-6106.

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Published September-May, except December, January.

WASHTENAW COUNTY HISTORICAL SOCIETY
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2 p.m. Sunday
October 20, 1996

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